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of the Legion of Honor and peintre verrier of the city of Paris. Some of the finest work in French churches and private dwellings is from his atelier, and he has lately received a number of American commissions.

### THE SUPPLEMENT DESIGNS.

Plate CLXXIX. is a design for five tiles, forming the upper section of a fireplace facing. The two side sections of this facing were given in THE ART AMATEUR for May, together with full directions for painting the entire set of seventeen tiles.

Plate CLXXX. is a design for "Limoges" decoration—"White Turkeys"—drawn by Chas. Volkmar. The following are Mr. Volkmar's directions for painting:

"Under-glaze: Reserve white of clay for the lights on the bodies of turkeys, and neutral gray and a little buff for the shadows; markings of feathers, orange, claret brown and brown No. 7; neck and top of the head, pink shaded with damson; head around the eyes, matt blue and French green; eyes, orange (thin); pupils, brown No. 7; bills, buff. For background mix various tints of matt blue and Victoria green, adding black now and then, working them in a free manner. After all the local colors have been placed, take brown No. 7 and work over all the drawing in a strong and bold style, using a full brush continually. It is of importance that this last working over of the drawing should be put on all of the same thickness, otherwise it will not fire even. Over-glaze: Light parts of turkeys, white (of China); female shaded with warm gray, male with same, using light and dark brown for markings of feathers on the back and wings; neck, pink and purple; heads, around eyes especially, turquoise; bills, reddish yellow; white of eyes, light yellow; pupils, very dark; tassels, bluish black; background, bluish gray and neutral tints; foreground, yellow ochre and greenish tints.

Plates CLXXXI. and CLXXXII. are simple designs for Longwy tile decoration. A knowledge of painting is not necessary for this style of decoration, as it consists in filling in traced outlines with color. Taste in the disposition of the designs and arrangement of the colors has much to do, of course, in producing an artistic result. The work is done with relief enamel colors, which are put up in powder in glass tubes, and may be used on either china or earthenware. The mode of painting in this style is as follows: Sketch your outline on the china with lithographic crayon, or trace it on with black-lead transfer paper. With a steel pen go over the whole of your outline in tracing black. This black is made ready for use simply by mixing with sugared water. Apply your colors with a camel-hair brush, without covering your outline, and as thick as you can. If properly applied they will stand out in relief like drops of tallow. The colors are prepared in the following way: Put a small quantity on a slab, rub some mucilage into it with a palette knife, and bring it to the consistency of a thick cream. The color should not run—if it does, rub into it a very little common paste—it will cause it to keep its place better; let it dry, and fire it in a common china kiln. In Plate CLXXXI. make the ground turquoise blue; branches, brown; leaves, green and yellow-green; flowers, birds, and butterfly, white with red and dark blue shading; fruit, brown; scroll, cream color with yellow spots. In Plate CLXXXII. let the ground be dark blue; branches, yellow green; leaves, light and dark green; flowers and bird, white and turquoise blue with dark gray shading; large circle, white with yellow spots and light brown flowers; scroll, cream color with marginal zigzag band of brown, and small spots of blue.

Plate CLXXXIII. is a design for a cup and saucer by Georges Wagner. Any ground will do, as light green, copper green, or water green; put the ground on both cup and saucer at the same time, as otherwise it would be difficult to get the same hue.

Daisies, white of the china shaded with gray and yellow (ivory yellow and gray No. 2); central portions, silver yellow shaded with yellow-brown and sepia. Grasses, deep chrome green and ivory yellow, shaded with grass-green, and deep brown-green. Put a gilded line around the edges, and paint the handle of the cup with the same tint as the ground, but deeper.

Plates CLXXXIV. and CLXXXVII. are motives for embroidery which may be adapted to a variety of uses.

Plates CLXXXV. and CLXXXVI. are decorative designs especially intended for industrial art workers.

### THE ART MUSEUM CONTROVERSY

From The New York Times, May 18, 1882.

ENDEAVOR TO DESTROY A PHOTOGRAPH—EVIDENCES OF BAD FAITH.

In the controversy existing between Mr. G. L. Feuardent and the Metropolitan Museum of Art in regard to the fraudulent character of the Cypriote statues it is obvious that the policy of the officers of the Museum is to evade old issues and to raise new ones. When, in March of last year, Mr. Feuardent produced his card No. 1, which presented the two forms of the priest with the hand and patera and without them, the source from which Mr. Feuardent obtained the photograph of the damaging figure was thought by many to be a doubtful one. Friends of the Director—gentlemen officially attached to the Museum—directly stated that this photograph was a forgery. In many of the leading clubs it was darkly hinted that Mr. Feuardent had manufactured this photograph in order to prove his case. In consequence of this alleged act of trickery it was insisted that Mr. Feuardent was entirely out of court. So ignorant are apparently to-day many of the Directors of the Metropolitan Museum of Art in regard to this controversy, or so determined are they to hear no reason, that they still cherish the idea that the photograph of the priest without arm and cup, but with the dowel hole, has nothing to do with the subject. The fact that Mr. Feuardent obtained his copy of the photograph from one in the Corcoran Gallery was then denied. No such photograph, it was stated, had ever existed.

It is worth while here to enter fully into other facts in regard to this photograph in the Corcoran Gallery, in order to show in the most convincing way the bad faith of Mr. Di Cesnola and the utter indifference of the officers of the Metropolitan Museum of Art in regard to what is nothing else than positive rascality on the part of their Director.

Art Amateur, August, 1883.

Mr. G. L. Feuardent says: "The right arm and right hand were procured from a fragment from another statue when the collection was in my gallery in London. The points of connection, which were quite apparent then, have been completely hidden." (This refers to statue No. 22—the priest with the patera.)

Mr. Di Cesnola's Answer Before the Committee, Jan. 5, 1881.

The right hand has never been broken away from the statue, but has been part of the solid stone.

Report of the Investigating Committee of January 26, 1881.

We find the right hand to be a solid, unbroken part of the statue, against the side of which it is supported.

New York Times, March 10, 1881.

A reporter of the New York Times called on the Director of the Museum in regard to the card No. 1, published by Mr. Feuardent, with the photograph of the priest without the cup and hand, and showing the dowel. Mr. Di Cesnola said: "This is the first time that I have seen this card, . . . the view No.

2 as it is alleged to have appeared in Fourteenth street. It is entirely new to me. If the statue ever so appeared it was before it came to New York."

On the same day a Times reporter saw Mr. Prime. Mr. Prime said: "I have no recollection of any photograph of the kind here reproduced being sold at the Museum on Fourteenth street. Copies of all of them have been preserved at the Museum." Reporter—Then this card was prepared by Mr. Feuardent with the intent to deceive? Mr. Prime—Yes; evidently with intent to deceive.

First comes Mr. Feuardent's accusation, backed up by the photograph. Next Mr. Di Cesnola's denial, with the report of the committee, who find with their experts that it is a "solid, unbroken part," and finally the Director says that the Feuardent photograph of the statue is seen by him for the first time, and to add to this Mr. W. C. Prime tells a reporter of the New York Times that the photograph of the priest without the hand and cup was made "with intent to deceive." In regard to this photograph, which was in the Corcoran Gallery, Mr. Di Cesnola's ignorance about it cannot be put on the score of forgetfulness, for the Director is endowed with an excellent memory. To state to the reporter of the New York Times "that it was the first time he had seen it" (the photograph) was nothing else than a deliberate falsehood, as will appear from what follows. There has been circulated from hand to hand within the last month a torn photograph. The bits and fragments of it have been pasted together, so that it is all complete save the statue of the priest without the cup and patera, which has been cut off. Take this mended photograph and place it over the one obtained from the Corcoran Gallery and it coincides in every respect. It is the same, line for line, save that the priest with the patera is not to be found, as it has been severed from the print. How was this torn photograph obtained? This is the sworn affidavit of Dickson D. Alley: "On or about March 11, 1881, when Mr. Feuardent's card No. 1 appeared in The New York Times, I referred to an album, containing samples of photographs published by the Metropolitan Museum of Art, prior to its removal to Central Park, to see if a photograph of the statue now numbered 22, being the one published in Mr. Feuardent's card, was there. I found it, and was in the act of comparing it with Mr. Feuardent's description when the book-keeper came and informed me that General Cesnola wanted the album. I gave it to him, and it was returned to me about two hours afterward with this particular page missing. The leaf accompanying this affidavit and marked with my initials is the same leaf that was in the album. It was given to me by Mr. C. Henkel. I remember that in this photograph the right hand of the priest was missing, as was also the patera."

Now, how did Mr. Henkel obtain this tell-tale photograph? Mr. Henkel's affidavit is as follows: "On or about March 11, 1881, Mr. Dickson D. Alley called my attention to the fact that a page was missing from the sample album of the Metropolitan Museum of Art. The next morning, while emptying the wastebasket belonging to General Di Cesnola's private office, I saw a number of fragments of photographs. I gathered them and pasted them together, and I recognized a page torn from the said album. The leaf accompanying this affidavit, D. D. A., is composed of the original fragments taken from the said wastebasket. The accompanying photograph marked with the initials C. H. is a duplicate of one of the photographs on the leaf marked D. D. A., and was for sale in the Fourteenth street museum." What more can be wanting to show that Mr. Di Cesnola was perfectly aware that such a photograph did exist? The fact of his having wanted to destroy it is proof positive of his want of honesty. Can it be possible that Mr. Prime will still insist that this same photograph was made "evidently with intent to deceive?"

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